

Sets in Order

25¢



JUNE, 1954

VOL. VI NO. 6

The Magazine of SQUARE DANCING



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Sets in Order

462 North Robertson Blvd., Los Angeles 48, California

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. VI NO. 6

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AS I SEE IT . . . by Bob Osgood

Had a chance to talk to a lot of folks at a big square dance shindig a short time ago and found a great many had one pet peeve in common. They were against exhibitions.

There's nothing so discouraging to a dancer, they told me, as travelling 50, 100, 500 miles or more to a festival with the prime intention of dancing with new friends and to different callers and then have to sit for sometimes one-third of the evening watching one square show off. Most of the time the square would be doing dance figures that the whole floor of dancers knew and could probably do just as well as the exhibitionists.

'Course, there's a place for a good demonstration now and then to "sell" square dancing to non-dancers, or, as in the case of San Diego's "Cavalcade" (see page 10) where the purpose of the show is to enlighten dancer and non-dancer alike, the idea has proved successful. But at a big festival where only about ten per cent are onlookers, we find the guests are quite satisfied with just watching the movements of the entire group.

It's the natural flow of a floor, the expressions on the faces of the dancers, the caller's voice, and the music, that give the true picture of square dancing, and not the one set of perfectionists who carry on a series of complicated movements for ten to fifteen minutes.

Actually, that's the big problem. Many exhibitions could be fun if we were to watch them for only a short time. However, those putting on the "show" say, "We practiced our routines for three months, we have a lot of time invested, we have fancy costumes—that means money and more time. Why should the result of all this be over with a two or three minute performance?"

Here is where many times the boat is missed. Folks too often fail to realize that the real value lies in the first impact. Don't tire out the audience. Get them excited with the burst of the unusual and then go off leaving them wanting more. Remember, in achieving the goal of square dancing for all, square dancing must first be for square dancers.

Sincerely,

Bob Ogrod

ASILOMAR

TO THE hundreds who have attended Sets in Order Summer Institutes at Asilomar since 1951, the magic of the week spent among square dancers in part of California's loveliest country and oceanside is well known.

To many more who would come there arise questions—"How's the weather?" (It's great, average temperature 72°.) "What do you wear?" "Can we bring the kids?" etc. For them and to all of you, we have compiled a few of the most commonly asked questions and some answers:

We are not interested in calling — just dancing for fun and becoming better dancers—should we come to Asilomar?

Asilomar is designed for you! Here is a typical daily program for the June session: 9-10 A.M.—Comfortable dancing and styling in squares, Bob Osgood; 10:10-11:10—Round dances, Ralph Maxhimer; 11:20-12:20, Squares, Joe Lewis; 12:30-1-15 P.M.—Lunch; 1:30-2:20 P.M.—Rounds, Ralph Maxhimer; 2:30-3:15—Squares, "Jonesy"; 3:30-5:00—Callers' Session; 3:30-5:00—Round Dance Teachers' Session; 6:00-7:00—Dinner; 7:00-8:00—Town Meeting and Community Singing with Terry Golden; 8:00-11:00—Party Dance, music by the Missing Links, all the faculty doing the calling.

Our vacations are for the whole family (three young boys included). How do they fit in?

There are always lots of young people ranging from 5 to 18 years of age who are not participants but come to Asilomar with their parents. A capable recreation leader will help with programmed fun, a large heated swimming pool (with lifeguard) is open each day, there are miles of sand piles for the youngsters to play in, as well as fully equipped playgrounds, tennis courts, etc. Baby sitters are available for those requiring them.

We have the Asilomar brochure and application blanks and know how much you say the week will cost. Are there any other charges once we get there?

No. One fee covers tuition, room, board, all your notes in an attractive binder, and any supplementary notes, all after parties, a giant picture of the class, admission to all events, etc. No collections are made.

We know we'd get in a lot of dancing at Asilomar but would you really call it a vacation?

Your best answer is what one couple wrote us after they first attended Asilomar in 1952. "... In all our married life, we have taken many vacations but until we attended Asilomar (where we celebrated our 18th anniversary!) we had never know what a *real* vacation was. I run a grocery store during the year and take two weeks off in the summer. We always take off and travel to some scenic spot we have wanted to see. Sometimes we travel from two to three thousand miles and while we did enjoy ourselves, we would usually come home dead tired and start back to work far less rested than when we left on vacation! At Asilomar we played hard, but ate and slept regularly; we relaxed by being in a different series of surroundings and enjoyed ourselves more than ever before because of wonderful friends and the real dancing pleasure we derived. P.S. We took the kids, too . . . "

If you don't have our brochure, send for it today. There is no obligation, and no "sales pitch" follow up. (You have to sell yourselves!)

Remember, there are two sessions—June 28 to July 3, with Joe Lewis, Ralph Maxhimer, Fenton "Jonesy" Jones, Terry Golden and Bob Osgood on the faculty. August 1-6, with Ed Gilmore, Frank Hamilton, Arnie Kronenberger, Sam Hinton, and Bob Osgood.

If you have any more questions, be sure and write to Sets in Order, 462 North Robertson Boulevard, Los Angeles 48, California.

Thailand Dances

WITH today's newspapers filled with stories of the Far East, particularly Indo-China, this little story of square dancing is most timely. It has to do with Thailand (you may remember it best as Siam), which borders Indo-China on the west and south. Thailand has an area of some 225,148 square miles, and a population of 15 million.

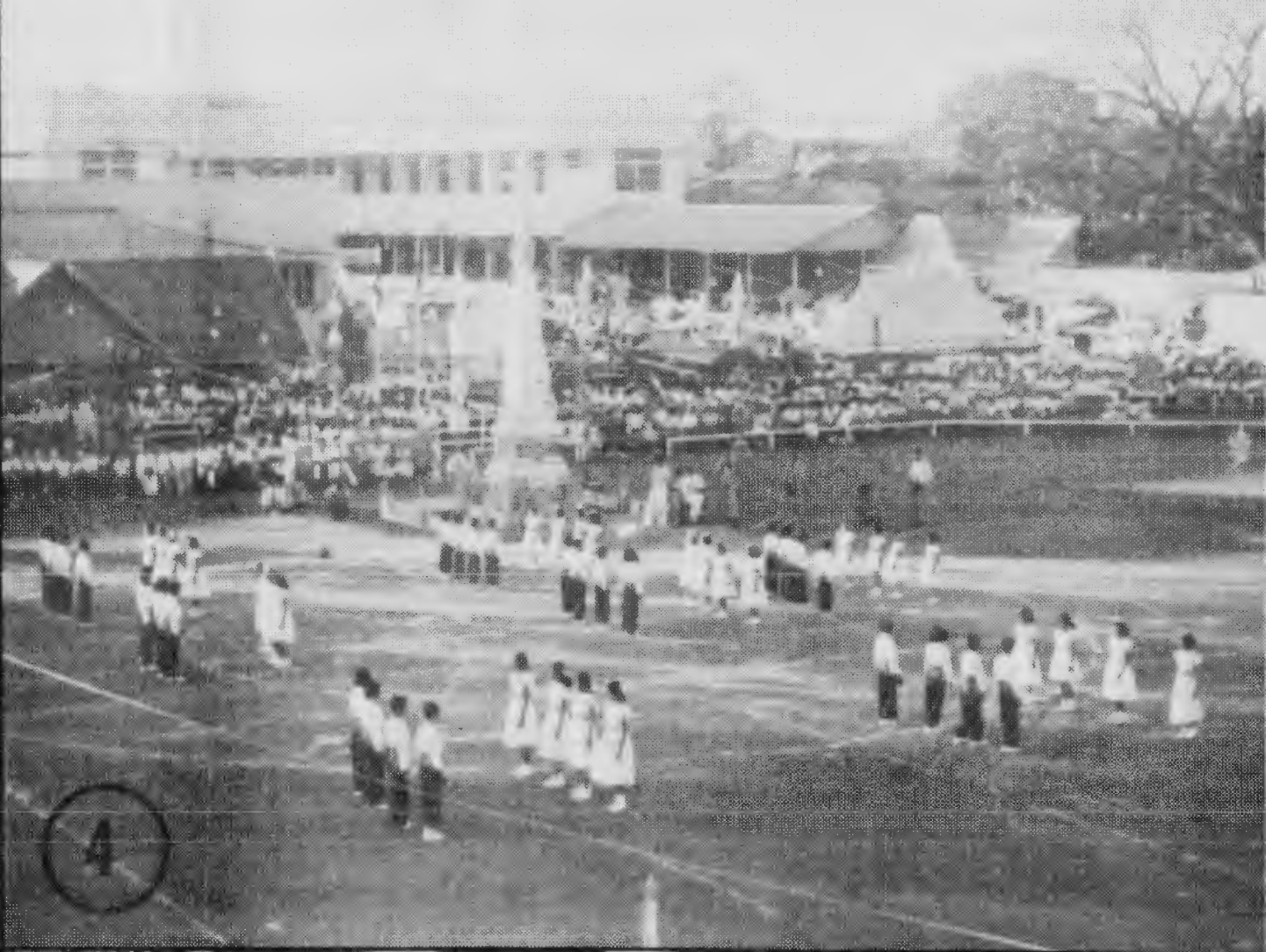
Square dancing in this country started in 1949 in Bangkok, when the American group wanted to throw a big barn dance but no one seemed to know "barn dancing." To the rescue came Floyd Wilson of the YMCA and Larry Judd, a member of the American Presbyterian Mission staff, who took what records they could find and got to work teaching. Then the Thai students who were living at the YMCA asked to have classes and soon the YW girls joined, and the ball had started rolling.

Since its beginning, square dancing has grown in proportion. Regular square dance evenings have been supplemented by special parties on such occasions as Hallowe'en, Valentine's Day, etc., and frequently further interest in square dancing has been promoted by demonstrations before large groups such as the National Handicraft Fair, and the YWCA Bazaar, at which Her Majesty, the Queen Sirikit of Thailand was in attendance.

The pictures on these two pages show without a doubt that square dancing has indeed penetrated into the far corners of the globe.



1. Couple dresses in Northern Thai costumes for Hallowe'en square dance.
2. Quadrille demonstration.
3. Grand Right and Left . . . "
4. "Glory Hallelujah" by the Sadriprachagorn School.
5. "Heel and Toe Polka Square."
6. Five different nationalities square dance before Her Majesty, Queen Sirikit of Thailand.
7. "Keeno—Boys, that'll be all!"
8. Michael Naidu calls a running set.



TRAVELER'S ROUTE

By Lee Boswell, Gardena, California

(This figure, in a little different form, appeared originally in the January, 1953, issue of "The Workshop." It has become popular in many parts of the country and we feel it should be included in the main body of the magazine — Editor.)

**Two and four you bow and swing
Head ladies chain across the ring
First and third lead to the right
And circle half and don't you blunder
Inside arch and the outside under
Circle four in the middle of the floor
One time around and then no more
Pass through and split the ring
Walk around just one — four in line you stand**

By original corner.

**Go forward eight and back that way
All four ladies to the right sashay
End two ladies chain across**

Ladies on right end of each line chain diagonally across.

**Then chain the line and don't get lost
End ladies chain across the floor**

New end ladies.

**Then chain the line and don't get sore
Four ladies chain across the land
To the opposite gent for a left allemande
Partner right and a right and left grand**

Original partner.

"ROUNDANCING WITH THE HAMILTONS"

Taking a year's leave of absence from their physical education work, Frank and Carolyn Hamilton of Pasadena, Calif., will be devoting their full time to square and round dancing and plan a program designed to "Get More Square Dancers Round Dancing, Too."

Frank and Carolyn have been square and round dancing since 1943; caller-instructors since 1946; started their first specialized American Round Dance group in 1948. For six years they have conducted a continuous round dance program at all levels. Starting in 1947 with the Shaw Institutes in Colorado Springs, the Hamiltons have attended many dance workshops conducted by leaders in the field. Extensive correspondence with other instructors throughout the country helps them keep abreast of dancing trends, thinking, and

materials and resulted in Frank's "Introduction to American Round Dancing" (1953).

The Hamilton's have conducted many dance workshops. They were staff instructors in Rounds at the First Annual National Square Dance Convention in Riverside, Calif.; the Fiesta de la Cuadrilla in San Diego (600 dancers on one floor!); the California State-Wide Convention in Fresno; the Annual California Folk and Square Dance Festival at Long Beach, etc.

Last summer the Hamilton's conducted twenty-five workshops in six Pacific Northwest states. In August they will, for the third year, be instructors in Rounds and Methods at Sets in Order Institute, Asilomar, Calif.

For information regarding dates or the names of groups or individuals who have sponsored previous workshops, contact the Hamiltons, 3330 Hermanos St., Pasadena 8, Calif.

MORE FUN WITH PARTIES

THE May issue of Sets included theme ideas for 11 different square dance parties. Here, from the files of letters sent in by dancers everywhere are a few more proved ideas.

When your club hits on a good party idea that might be fun for other groups to try, write it down and send it in to us. We'll print more ideas in coming issues:

TRAVEL PARTY: This theme is good just before, or just following vacation time. The Beverly Hill Billies had their travel party in September. For decorations, the airlines, steamship companies, and railroads contributed large-face multi-colored posters at no charge. Dance programs were in the form of tickets. Calls and round dances suggested travels to different countries. A contest was held at one time in the evening between several couples who were supplied with suitcases filled with clothing which they had to carry over a designated course. Then, at a point across the hall they would unpack the suitcase, and dress in the clothes provided, rush back to the starting line, take the novelty clothes off, and re-pack the suitcase. The couple finishing first was the winner.

ROTATION OF THEMES: Lee Waddell who calls square dances at Big Bear Lake, 7,000 feet above sea level in the mountains of California, describes his club's idea. "At one of the clubs here, we have a different type of program each night. The first Thursday is all-request night, and the dances are taken from a list written on the blackboard at the previous meeting. The second Thursday is birthday party night at which time the birth-

days occurring between the 15th of the previous month and the 15th of the present month are celebrated with a candle-decorated cake, and instead of a birthday card, the person being honored is presented with something useful, for instance a decal for a car windshield. The third Thursday celebrates the outstanding event or day of the month, like the Fourth of July, Mother's Day, etc., using the day as a theme for the program. The fourth meeting of the month is Old Timers' Night, featuring all the old time dances like the Virginia Reel, etc. When a fifth meeting occurs, it is used as a special party night, featuring old costumes and is more or less a hard times party. It's surprising to see the requests on the all request program. Invariably Red River Valley is on the program, using one gent and two ladies, since there are often so many ladies that do not have partners."

FIFTH NIGHT PARTIES: Many clubs whose regular meeting nights are either the first and third or second and fourth weeks in the month, have special party nights during the fifth week of the month. One club that meets the second and fourth Tuesday nights, together with another club meeting on the first and third Tuesdays, has a big party night when there is a fifth Tuesday in the month. Special guest callers are brought in and the members of both clubs are pooled. As a feature of one of these parties they had what they called "Green Caller's Night," wherein several of the group who had had a yen to call got up and did so with varied success, but certainly a lot of fun.

ON THE COVER

"Square Dancers" is the appropriate name for our dancing figures on the cover of this June issue. The sculptress is Nellie Walker, who recently has been appointed a Fellow of the National Sculpture Society of New York and is probably best known for her war memorial of the Polish Americans in Chicago. A student of Laredo Taft, she is now a resident of Colorado Springs.

These little dancers, standing 12 inches high, because of their natural simplicity, have a place in the homes of many square dancers. If you would like to learn more about them, you can write Miss Walker at 1941 Mount Washington Avenue, Colorado Springs.



JEANS AND JANES DEVELOP A SUCCESSFUL WORKING PLAN

DOES your club suffer from growing pains? Do your members have trouble dividing all the duties, getting guests to attend your sessions, providing refreshments, etc.?

Well, if you do, you're no different from almost every other square dance club in the world, and you can solve your problems just as others have done.

The Jeans and Janes Square Dance Club in the San Fernando Valley of Southern California went through all this some five years ago and came up with a plan that has carried them smoothly from that time on.

Usual Problems

Early in 1949 a succession of changes in the local square dance picture put the Jeans and Janes in the position of not knowing which meeting might be their last. The size of the crowd was down, and some of the faithful old timers complained because the same folks had to do all the work every meeting. "We don't mind work," they said, "for it's fun to get together, but so few are sharing in the duties that it's getting so we don't enjoy ourselves any more."

The club had a president named Charlie Pohlmann who was an idea man. "Why," said Charlie, "should we have a problem of work? Nobody's going to mind doing his job as long as it's not out of proportion to what the others have to do." So Charlie sat down and wrote out the really important details related to each dance. There was the job of setting up the tables and chairs for refreshments, and doing a little decorating. This would be the job of the refreshment committee. One person should have the responsibility of following through on the refreshment committee by bringing the coffee, cream, sugar and soft drinks and he was made "hall boss" for the evening.

Doughnuts were for the birds, so why not assign eight or ten couples to bring cakes each time?

Guests No Problem

Then, there was the matter of guests. Most clubs depend on a certain number of guests each dance to fill the hall (and help a bit with the budget). As in the case of refreshments, this phase of the club program was listed as a duty (as well as a privilege) to be shared by the entire membership.

Next, Charlie took a large sheet of graph paper and wrote in the name of each member couple. In the columns following the names were listed the eight dates for the following four months of dancing (the club meets twice a month, on the first and third Wednesdays).

Then the jobs were divided for each meeting—eight or ten would bring cakes, ten couples would each bring a guest couple and five or six would serve on the refreshment committee.

Everyone Serves

The Jeans and Janes have no permanent officers, but at each meeting a name is drawn from a box containing all the members' names, and that member is designated as secretary for the ensuing month. From there he progresses to "hall boss" for the month following, and on the third month, he becomes chairman. His name is not then placed back into the box until all other members have had a turn serving in these capacities.

The schedules are then typed and duplicated, and distributed to all members prior to the beginning of each period.

The big problems have all disappeared and Jeans and Janes, like so many other clubs, have found their smooth square dance formula.

The chart at the right is as each member of Jeans and Janes receives it. Other clubs have tried similar methods with equal success. How about yours?

JEANS & JANES MEMBERS' SCHEDULE

To

Serve on Refreshment Committee - R

Bring a Guest Couple - - - - - G

Bring a Cake - - - - - *

	March		April		May		June	
	1st	3rd	1st	3rd	1st	3rd	1st	3rd
	Wed	Wed	Wed	Wed	Wed	Wed	Wed	Wed
	3	17	7	21	5	19	2	16
1 Helene and Don Black	*	G		G*		R	G*	
2 Tootie and Tommy Jones		R	G*		G	*	R	G
3 Helen and Charles White	G	*	R	G		G		R*
4 Georgia and Lloyd Redd		G*		R	G*		G	*
5 Renee and Tim Smith	R*		G	*	R	G	*	G
6 Mary and Harold Grey	R	G	*	G		R*	G	
7 Jean and Jim Greene		R*	G		G*		R	G*
8 Louise and Mel South	G*		R	G*		G	*	R
9 Mary and Gordon West		G	*	R	G	*	G	
10 Jane and Roy North	G		G*		R	G*		G
11 Irma and Harold Pink	*	G		G*		R	G*	
12 Shorty and Norm Johnson		R*	G		G*		R	G*
13 Janice and Art Gold		*	R	G	*	G		R*
14 Zeta and Jim Silver	*	G		R*	G		G*	
15 Margo and Hal Blue	G		G*		R	G*		G
16 Evie and Jack East	R	G	*	G		R*	G	
17 Annabel and Bob Roberts	*	R	G	*	G		R*	G
18 Pearl and Earle Johns	G	*	R	G	*	G		R*
19 Alice and Ken Peters	*	G		R*	G		G*	
20 Edna and Lee Carpenter	G	*			R*	G		G*
21 Miriam and Earl Baker	R	G	*	G		R*	G	
22 Allene and Charles Mason	*	R	G	*			R*	G

CAVALCADE *of* SQUARE DANCING



SAN DIEGO DEVELOPS A GRAPHIC METHOD OF UNFOLDING THE SQUARE DANCE STORY

Photos by Rozelle

THE long line of attractively dressed dancers at the top of the page, doing the "Spanish Contra Danza," is just one of more than 15 groups presenting a pageant of square dancing held in conjunction with the Third Annual Fiesta de la Cuadrilla in San Diego, November 15, 1953.

Produced outdoors in a large amphitheatre, the Cavalcade traced the progress of square dancing up to the present. Clubs in the area were assigned various acts, or portions of the history, and the reading of a specially prepared script explaining each dance and its



Running Sets

Fitting into the picture next came a group of round dancers showing the basic polka steps that influenced so many of the later dances. Then once again back into the square formation was a demonstration of an old time prompted quadrille. On the stage was presented an assortment of dancers typical of the '49'er gold rush period. "Distances were great in the west," explained the commentator, "and dances could not be the affair of one small community. From a hundred or more miles in every direction dancers would come. Some had just moved into the country from Iowa,



Contra Dance

place in the evolution was used to tie the various segments together.

Tracing the dance from its European roots, the various groups demonstrated line or contra dances, following these with a large circle of dancers doing a Kentucky running set, "... discovered," as the commentator explained, "in 1917 and proclaimed at that time as a very rough, uncouth dance, remarkable only as an exhibition of agility and physical endurance . . ."

Quadrille





Pioneer Dance

some had drifted up from Texas and some had followed the herds down from the summer grass in Montana. They could not do a precise and measured quadrille, they needed something simple in pattern that could be learned quickly. Thus developed a true Western dance built on the New England square framework.

"It is believed that the origin of this western dance stemmed from two main sources, that of the New England quadrille and the



Varsouvianna

Kentucky running set, with perhaps the Mexicans contributing something in the way of steps."

Next in order came the Spanish Lancers, the Varsouvianna and the Spanish Contra Danza.

Endeavoring to show the area differences in today's square dancing there were then glimpses of Texas style, followed by a modern quadrille; next an old time schottische and

then two squares of dancers doing a modern hash pattern, typical of much of today's western dancing.

A section on "Who Dances" was well illustrated by a group from one of the Southern California junior square dance clubs, and then an exhibition that included all age groups in a regular "family square dance party" followed. Not to be left out, the armed forces were represented by four sailors and their partners in a typical fun dance. A demonstration



Family Squares

of the waltz and then the Isle of Capri Quadrille, with the entire cast taking part, served as a finale.

Here, as a show in comfortable surroundings, was a typical example of what many groups are doing to increase interest in square dancing not only for the enjoyment of non-dancers, but equally for the folks who are already sold on the square dance program and want to learn more of their hobby.

Armed Forces



THEM ROUND DANSE WERDS!

Deer Editer:

Now I don't aim to do no harm to nobody, and I think this here Square Dancin' is fun fer all them what injoy it, but when I turns to thuh page thet explanes them fancy uptown tipe of waltsen and stuff I go plum offin my rocker.

Take fer instance the instrucksuns say, "Steps for M, W counter-part." Who's M? Do it stand fer me or Matt? (He don't dance so good no way.) Who's W counter-part? I onct knowed a feller N. Bonapart. Ere they enny kin?

Then yew do four steps R, L, R, L. Did Raff, Leave, Rachel, Looped? Now I calls that downright unfittin'.

Then they sez M moving bwd. Now three leter wurd is my specillty but I'll be durned ifin I kin purnounce thetin.

Chasse (my gal ain't got a bad 'un, either) L (her name don't begin with no L, tho') in LOD st. (shecks, we only got one street and we calls hit Main) ct. 1-2 R to L ct. 3 (I shore am glad this heer waltsen don't count no furtherin 3 as hit plumb tuckers me out when I hafta count on both hands).

Progressing, Facing LOD. Whut do hit mean? Little Old Dance? Left Out Dora? Licked Onkul Dick? Er whut?

Fwd. Thet peers ta me like fewed and we got plenty of thet with them onree Stuarts thet liv' down the holler.

Thet CW 'n' CCW, I done figgered thatin out. But I'm a-hopin' yew gut whut I'm a talkin' about. Now I know there are lots 'n' lots of fellers thet has had more booklarnin' then me but fer cuntry yokles like me cood yew plez print a dicksunary what tells the meanin' of them a-brev-e-ashuns?

Cinseerly yers,

Gay Land, Branson, Misouree

Always ready to leap to the rescue, Sets in Order hereby prints some explanations for the puzzled Misoureean. Maybe it's be helpful to somebody else, as well.

R—Right, or right foot.

L—Left, or left foot.

CW—Clockwise.

CCW—Counter clockwise.

LOD—Line of Direction. (Direction of dance flow is always counterclockwise around the hall.)

RLOD—Reverse line of direction (Clockwise).

Intro.—Introduction.

Instr.—Instruction.

Meas.—Measure.

Ct.—Count

2/4 tempo—2 counts to each measure.

3/4 tempo—3 counts to each measure.

4/4 tempo—4 counts to each measure.

Teaching cues are arranged so that:

, means end of count.

; means end of measure.

— means hold for that count.

/ in 2/4 tempo denotes 1/2 count.

There. Better?



T. J. MILLER

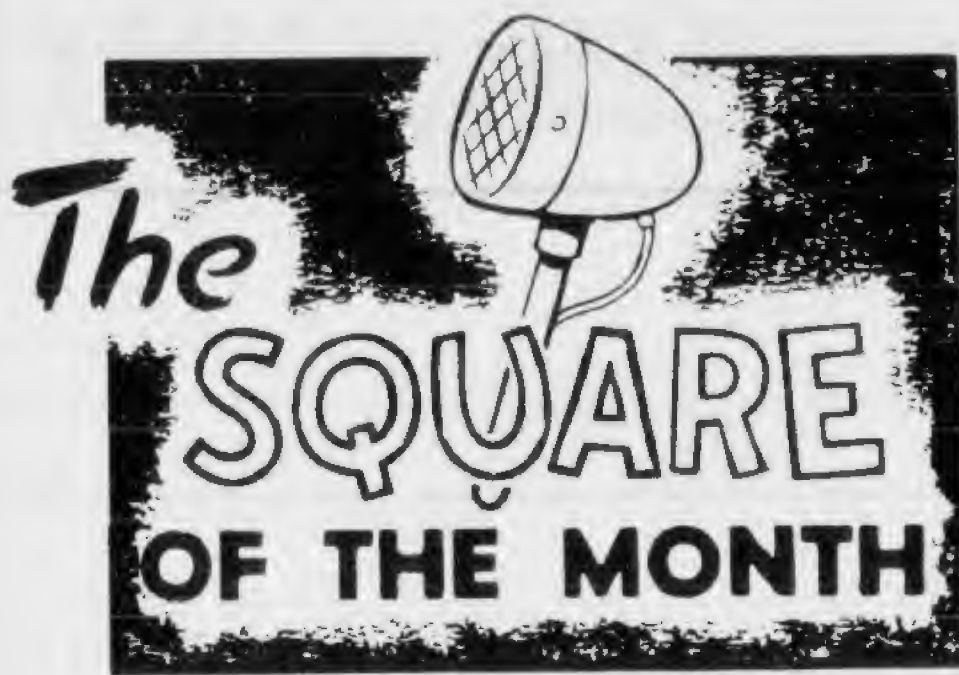
HOEDOWN HEAVEN

By T. J. Miller, Olathe, Kansas

**Walk all around your left hand lady
Seesaw your pretty little taw
Corner by the right and there you are
Partner left like allemande thar
Swingin fellar, got a star
Gents swing out, gals star in**

Girls and men keep left hands joined, girls make allemande thar figure with men walking forward on outside.

**Right hand in and star again
Throw in the clutch don't you know,
It's twice around to your own you go
Meet now, do-paso
It's her by the left, corner by the right
Partner left, a left hand swing
Chain four ladies across the ring
Opposite gent do-paso
Corner right, and around you go
Partner left, don't you know
Chain four gents don't be slow
Partner left, half way 'round
Back by the right all the way 'round
Corners ALL with a left allemande
Partner meet go right and left grand.**



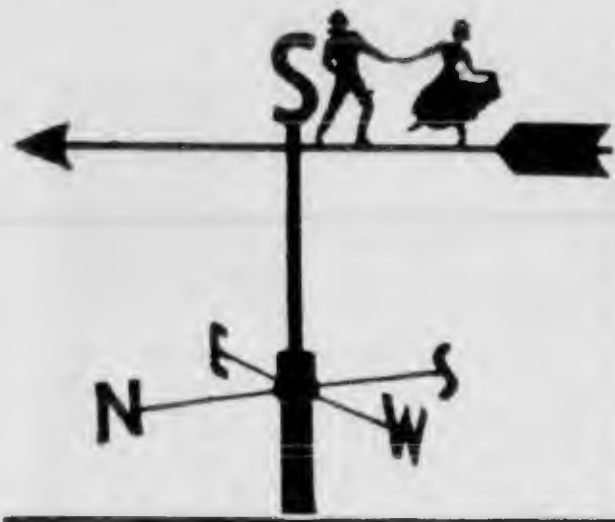
LIKE many another square dance couple, T. J. Miller and his charming wife, Tressa, began to square dance simply for relaxation, but soon found themselves involved in the familiar every-night-in-the-week routine. Almost immediately T. J. was intrigued by the idea of calling, and as soon as he could get a club started in his home town of Olathe, Kansas, he undertook calling in earnest. All this took place about six years ago, and since then he's been calling and instructing beginner classes regularly for a number of clubs in Southeastern Kansas, and has guest called at a number of large events in Kansas and Missouri.

Currently he is president of the Southeast Kansas Callers Association, an organization whose purpose is to better square dancing in the area. T. J. reports that the formation of this group in 1951 did more to promote square dancing than any other single factor. The group workshops most of the new dances that appear, and each fall operates a week-long clinic to exchange ideas gathered at the various square dance camps and institutes across the country.

For the past several months T. J. has been facing a decision about his future plans, but at last square dancing has won out. This fall he'll relinquish his job as an insurance adjuster and devote all his time to activities in the square dance field.

Despite very careful research into the names for which those initials "T. J." stand, Sets in Order must admit defeat. Nary a clue did we get — from checks, stationery, letters, or personal contact!

Here's an original by T. J. which his dancers enjoy. He calls it to "Ragtime Annie" on the Smart Label.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Texas

New officers of the South Texas Square Dance Assn. are: Bob Morrow, Lee Hager, Clarence Wolfe, and Mrs. Pat Thomas. The summer dance for the Association will be held on one of the beautiful T-heads in Corpus Christi on July 31. Dancers can revel in the good Gulf breeze.

The Tip Toe Round Dance Club in Lubbock, a new club, held their first big jamboree on May 26 in the High School Gym. Old-timers at round dancing were especially invited to attend and "show the newcomers" how to have a jamboree."

The San Antonio Area Square Dance Assn. Festival was held at the Trinity University tennis courts on May 15. Clyde Jones and Tom Pennington were scheduled to MC and music was by Bill Dickey and the Hired Hands. Local and visiting callers presided at the mike. Johnny Mathis is Prez of the San Antonio Assn.

Kerchief and Calico Club of San Antonio now has a membership of 48 couples. There is also a beginners' class being taught by Clyde Jones, club caller, and composed of 14 couples.

Connecticut

Now in its fourth year, with a membership of almost 200, the Greater Hartford Square Dance Club is the largest of the organized groups in Connecticut. Hayes Kruger is Prez, with Bard McNulty, Victor Harris, Terry Cadieux, Betty Wollerton, and Gloria Hemmings on the Board. The club meets every Friday night of the year. Accent is on western-style, with Al Brundage calling every "first and third." Members of the club with calling experience take the mike on alternate weeks. "Fifth" Fridays are reserved for guest callers and in the past such notables as Paul Hunt, Rickey Holden, Ralph Page, and Bob Brundage have been guests.

Ohio

The Square Dance Committee of the Canton Recreation Department, Don Baird, Chairman, had their 3rd Annual Square Dance Round-Up at the Canton Memorial Auditorium, on May 22. Fenton (Jonesy) Jones of Los Angeles was the caller for this big evening of square dancing.

Alabama

Some 40 squares were on the floor at the Birmingham YWCA on April 24 when MC Fay Randall called, "Square Your Sets" to officially open the 1st Roundup of the Birmingham Square Dance Assn. Dancers and callers from Georgia, Florida, Mississippi, Tennessee, and Alabama came to take part in the evening's fun. Callers and teachers on the program included the Fred Collettes, Lewis Camp, Ed Rottier, Dick Jackson, Bill Eddins, "Deck" Deck, Fred Caswell, Lefty Fettner, Shelby Kinney, Alan Wolfson, John Campbell, Norton Robinson, Wilbourn Calender, Herb Trotman, Jim Hall, Alan Cochran, and Joe Mays.

The Roundup marked the climax of the most successful season that the Birmingham Assn. has seen, and plans are already being made for a bigger and better season beginning in September. This doesn't mean the die-hards expect to quit during the Alabama summer, as "Calico Corner" at the "Y" has been air-conditioned for dancing, and there'll be out-door dances, as well.

Iowa

On April 4, the Northwest Iowa Callers' Assn. met in the Cobblestone Ballroom, near Storm Lake. Phil Sacquety of Ida Grove was MC and the Luchtels furnished the music. A pleasant PM of dancing was followed by a short business meeting and discussion period. A resolution was made by the group to sponsor Caller Jamboree dances and invite Callers from other areas in the hope of holding square dance interest throughout the summer.

Arizona

The instinct to dance held zestful sway the first week-end in April where stompers from hundreds of miles around trekked to Yuma for a 3-day Festival that broke all Suncountry records for attendance and hilarity. 500 square dancers filled the hall and spilled out to the lighted tennis court. General Chairman of this 4th Annual Yuma Festival was Charlie Lairmore; Orva Freestone headed the program committee; Ruth Dora, hospitality; Ethel Standsberry, publicity; Bob Austin, finance; Fred Jones, jam session; Billy Cress and Bob Murphy, hoedown breakfasts; Chet Schurr, properties; Auburn Hightower, decor; Johnny Myers, orchestra; Don Wisener, arrangements.

MC's for different portions of the Festival included Harley "Smitty" Smith of Los Angeles; Bob Merkley, Phoenix; Harriet Kline, Phoenix; Billy Cress, Charlie Lairmore, Dick Cunningham, Hal Johnston, Bill Wagner and Bob Broussard. Schroeder's Playboys of Mesa, Ariz., played sizzling hoedown.

Guest callers were many and good. Exhibitions included a trio of folk dances with Faye Manley, Elaine and Doug Borg; Orva Jean Cluff and Clarence Freestone; and Morris Sevada and his lovely daughter. The Lemon Grove Dancers did Tennessee Wig Walk; and square dancing exhibitions were presented by the Dames and Devils from Tempe, the Heartland Jr. Square Dancers from San Diego, the Square Swingers and Ballinet Swingers of El Centro. Featured in the round-dance exhibitions and style parade were the Charles Hales, the Pete Mighetos, Willis Kilmers, Jim Carters, Harriet Kline and Charles Price, the Gene Moores, Faye Manley and John Busby, the Smitty Smiths and Fred Heiligs.

Arkansas

Thirty-eight couples belong to the Circle Eight Club in McGehee, and they sashay weekly on Saturday nights. Three callers from the group called at Little Rock on May 22 for the Spring Roundup. They were Mrs. Ed Lalley, Jesse Rich and Scott Henson. This club joins the hospitality parade by inviting visiting dancers to drop in.

Washington

Many square dance roads will lead to Yakima on June 25-26, where everyone is busy preparing for the Annual State Wide Festival. Chuck Jones, of Hollywood, California, quipster extraordinary and creator of "Bugs Bunny" for the movies, will MC the dance on Saturday night. He will be assisted by top callers from each Council area in the state. The festival will open officially on Friday evening, June 25, with dances sponsored by the individual area Councils in eleven different halls. Clinics on styling, phrasing, acoustics, etc., will be held from 11 to 2 P.M. on Saturdays, and will include a talk on "Ethics of Calling," by Chuck Jones. An out-of-door barbeque dinner will be served on Saturday P.M. from 3 to 5. A Sunday A.M. cowboy breakfast will be put on by the Boots and Spurs Riding Club at Naches, a few miles out of the city. Contact Ray Lebens, 407 S. Fourth St., Yakima, for further details.

The Seattle Westerners Annual Cowboy Formal outgrew the Aqua Barn this year and was moved to the fabulous Olympic Bowl at the Olympic Hotel. It was quite an event and the first time anything like that had been tried. Joe Hall MC'd this fun dance, where the girls all wore their fanciest square dance dresses and the gents their slickest Western attire.



Here are the Houston Honeyes of Houston, Texas, whose director is Mrs. Frances Lawrence of the Houston Parks and Recreation Dept. The young folks have traveled extensively in the Texas and Louisiana area and have also danced on the Houston television station, KPRC-TV. They have been dancing for about 4½ years.

SHOW OFF YOUR LADY

Original Round Dance Mixer by Doc and Winnie Alumbaugh
of Arcadia, California

Record: Show Off Your Lady, Windsor #7619 (78 rpm) or Windsor #4619 (45 rpm)

Position: Open dance position, both facing LOD, inside hands joined.

Footwork: Opposite footwork throughout the dance, steps described are for M.

Measures

PART A

1-4 Walk 2, 3, 4; Turn Under, 2, 3, Point;

Start L ft, walk fwd in LOD four steps, L-R-L-R. W makes a $\frac{3}{4}$ left face turn under her own L and the M's R arm, crossing under with 3 steps, R-L-R, to end facing M with her back twd center, then points her L toe to floor in front; as M walks fwd and around to make a $\frac{1}{4}$ R face turn in 3 steps, L-R-L, to end facing W with his back twd wall, then points his R toe to floor in front and bows. M is now outside and W on inside.

5-8 Walk, 2, 3, 4; Turn Under, 2, 3, Face

Repeat action of meas. 1-4 in RLOD. M starting R ft, end with partners facing, M pointing L toe, W pointing R toe, M's back twd center.

9-12 Side, Behind; Side, In Front; Side, Close; Side, Touch;

Partners join both hands and move in LOD with full grapevine step—M steps to L side on L, steps on R crossed in back of L, steps to L side on L, steps to R crossed in front of L; then steps to L side on L, closes R to L, steps again to L side on L, touches R toe beside L, keeping weight on L.

13-16 Side, Behind; Side, In Front; Side, Close; Side, Touch;

Repeat action of meas. 9-12 in RLOD, starting M's R foot.

17-20 Swing, 2; 3, 4; 5, 6; open, out;

Partners take usual square dance swing position with R hips adjacent and do a walk-around swing, making two complete turns with 8 steps, starting M's L ft, using last two steps to take an open dance pos both facing LOD.

21-24 Step, Brush; Together, "Chug"; Turn Away, 2; 3, 4;

Step fwd in LOD on L, swing R ft fwd brushing floor, close R ft to L taking weight on both feet; "Chug" by making short jump backward on both feet while leaning slightly fwd; then partners immediately make a full turn away from each other with 4 steps, M turning L face and starting L ft, W turning R face and starting R ft. End by partners taking open dance position, facing LOD.

25-32 Repeat action of meas. 1 through 8, ending by partners taking RH star position.

PART B

1-16 In RH star position, partners make one full CW turn in 6 steps, starting M's L ft, then M progresses to next W in LOD (CCW around room) with 2 more steps while W progresses to next M in RLOD (CW around room) with 2 steps to take a LH star position with new partner and make one full CCW turn in 6 steps. Both progress in same line of direction as before with 2 more steps to make a RH star with new partner and do one full CW turn in 6 steps. Both progress in same line of direction as before with 2 more steps to make a LH star with new partner and do a $1\frac{1}{2}$ CCW turn in 6 steps. M then makes a $\frac{1}{2}$ L face turn with 2 steps (L-R) to face in LOD while W takes 2 steps in place, R-L, to end with both facing LOD and taking open dance position.

Sequence of Dance Routine: A-B-A-B-A-B-A (ending with a bow).



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JUNE, 1954

More rounds in this issue perhaps than usual—but there's a lot to be said for the quality of the square dance material and breaks that have come in during the last month. Don't hesitate to send your material in—even if you hit a snag with it. Some other Caller may have just the finishing touches you're looking for.

BREAK

Joe Turner, Bethesda, Maryland
Allemande left the old left hand
Dance right into a right and left grand
It's hand over hand around the ring
Meet your honey with a right hand swing
Go twice around and don't be slow
Left to the corner for a do paso
Go all the way around
To the new corner lady with a right hand around
Left to your own and pull her by
And swing old timer on the sly

Original partner.
Promenade, etc.

TUCSON TORNADO

Hy Resnick
Dedicated to the Tucson Tornadoes
Square Dance Club

Ladies star right across the town
The opposite gent will turn you around
Star right back and across you go
Meet your own for a do paso
Partner left and corner right
Partner left with all your might
Gents star right to the opposite maid
A left hand swing, don't be afraid
Corner girl with the old right wing
Gents star left in the center of the ring
A three quarter chain to a right hand swing
A left to the corner, ain't it grand
Back to your own with the old right hand
Go all the way 'round but not too far
Right hand lady for an allemande thar
Gents back up in a right hand star
Throw in the clutch and put her in low
Twice around the ring you go
Meet the same girl and do paso
Partner left and corner right
Partner left and gents star right
Opposite lady for a left allemande
Dance into a right and left grand
Walk around on a heel and toe
Walk around and don't be slow
Pass that girl and on you go
A left to the next and do paso
Partner left and corner right
Partner left and promenade
And walk home with a brand new maid.

DEVIL'S CHAIN

By Karl Mallard, San Leandro, Calif.
It's eight to the center and back to the bar
Do an allemande left from where you are
Pass your own gal right on by
Right hand round the next on the fly
It's a full turn around and forward gents
Go left—and right—
You turn back one with a left hand round the corner one
It's forward, gents, go right and left to a left hand swing
Gents star right go cross the ring
To the opposite girl for a left allemande
Right to the next for a wagon-wheel
You spin that wheel but while she whirls
You catch by the left and you turn back two
With a right—and a left—
And you turn back one with a right hand round the right hand one
It's backward, gents, go left—and right—
And you turn back one to an allemande thar
Back right up in a right hand star
Shoot that star with a full turn round
Go all around that left hand lady
Seesaw your pretty little taw
Promenade that corner maid.

OMAHA TWISTER

A/1C Donald Ferguson, Offutt Air Force Base
Omaha, Nebraska

Allemande left you do just that
Back to your partner and box the gnat
Pull her by do an allemande left and don't ask why
Pass two ladies right on by
A right to the next for a wrong-way thar
The gents back up in a left hand star
Shoot that star with a full turn round
Four gents star across the town
To the opposite lady box the gnat
Put them into the center back to back
And the gents promenade the outside track
You meet this same girl coming back, just turn her by the left and the ladies chain
You chain them across to the other side
Then chain 'em back like an old cowhide
Just turn her by the left and steal a kiss
To the right hand lady with an elbow twist
i.e. 1 1/2.
An elbow turn and an elbow twist
Hurry along with that pretty miss
Go all the way around on your heel and toe
With the ginger behind your calico
When you meet your gal, that pretty little taw
Take a little walk around the hall
Promenade back home to Omaha.
Repeat 3 times to get original partner.

THE OAKTON CHAIN

Sam Gersh, Evanston, Illinois

Break

All around your left hand lady.
Swing a while with your own little baby.
And one and three . . .
Forward center and back again,
Head ladies ready for the Oakton Chain.
Star by the left, go all the way 'round,
Chain with the couple at the side of the town.
Side gals star, all around you go,
A right hand 'round that lonesome beau.
Star right back, go all the way 'round,
Chain with the couple at the side of the town.
Two gals star the way you went,
A right hand 'round that lonesome gent.
Corners all like an allemande thar,
And gents to the center with a right hand star.
Now shoot that star with a full turn around,
Gents star right across the land,
To an allemande left with the old left hand
Etc., etc.

Figure

Ladies center, stand back to back,
Gents walk right 'round the outside track.
All the way 'round and face your gal . . .
Box the gnat, hang on and smile.
Gents star left and balance a while.
You balance forward, back again,
Swing by the right, put the ladies in.
Balance forward and back, you know,
Box the gnat and on you go
To the right hand lady for a do-pa-so.
Etc., etc.

Repeat once.

Repeat break starting with the side couples.

Repeat figure twice.

ZING-ZING SCHOTTISCHE

By Chet Held, Portland, Oregon

Music: Capitol 12312, "Poopsie Woopsie," tempo 4/4 time.

Position: Semi-closed facing LOD, W does counterpart.

Measures

PART A

1-2 **Step, Step, Step-Hop, Swing; Step, Step, Step-Hop, Swing;**

M beginning on L, W on R do one schottische step. M does his schottische step in place as he leads W in front of him from his R side to his L while W turns LF to almost face LOD. M does another schottische step in place as he leads W from his L side to his R, W turning RF. The dance pos is held during this sequence with the lead hands, M's L and W's R curved overhead at the end of the first meas.

3-4 **Step Back, Together, Step Fwd, —; Cross Pivot Walk Around;**

Semi-closed pos M steps back L, steps R beside L, steps fwd L and hold. M crosses R over L with weight on balls of both feet while W walks around M still retaining semi-closed pos (W steps L, R, L, touch R) and M pivots to end both facing RLOD in semi-closed pos.

5-8 Repeat meas 1-4 in RLOD to end facing LOD in open pos, inside hands joined.

PART B

9-10 **Leap, Step/Step, Leap, Step/Step; Leap, Step/Step, Leap, Step/Step;**

Open pos starting M's L, W's R do a slight leap step away from partner progressing LOD and swinging joined hands fwd and follow with two short steps. Repeat this action but leaping toward each other and swinging joined hands back. This is similar to the pas de basque except for the progress LOD. Repeat entire sequence ending with M's RH and W's LH joined extending RLOD and M's LH and W's RH extending LOD and joined.

11-12 **Walk, 2, 3, Point; Back, 2, 3, Point;**
Walk fwd LOD three steps L, R, L point R fwd, M's RH and W's LH are moved fwd and pointed downwd in LOD while joined M's LH and W's RH are extended upward and curved overhead. Pos is slightly back to back. Step bwd R, step L by R, step R in place and point L fwd, M's RH and W's LH are moved bwd and overhead while M's LH and W's RH are moved fwd and extended downwd.

13-16 Repeat meas 9-12.

PART C

17-18 **Dishrag, 2, 3, 4; Pas De Basque L, Pas De Basque R;**

With both hands joined do a dishrag turn under joined hands. M turning L, W turning R. In a variation of pas de basque, step L to side LOD, step quickly on R in back of L, then step quickly on the L. Repeat to the R.

19-20 Repeat meas 17-18.

PART D

21-22 **Schottische; Two-Step, Walk, Walk;**
Semi-closed pos do one schottische step LOD L, R, L hop, swing R fwd, one two-step LOD, and two walking steps LOD.

23-24 **Two-Step, Two-Step; Twirl, 2, 3, 4;;**
Closed pos two two-steps turning CW. W twirls RF under joined hands as M walks four steps LOD. End in semi-closed pos. Repeat dance, then Part A, then two turning two-steps, twirl and curtsy.

Bill Taylor, Los Angeles, Calif.

1st and 3rd bow and swing
Gents star right in the middle of the ring
Grab your corner as you go by
Squeeze her hard, don't make her cry
Gents back out the girls go in
Go full around then star again
Meet your partner, grab her too
She's the gal with the rundown shoe
Go to home by the old pine tree
And back right out in lines of three
(Any forward six dance from here)

THE WIG-WALK

By Helen Horn and Bill Lee

Music: "The Tennessee Wig-Walk," Decca 28846.

Position: Man's back to center, both hands joined. Directions are for man, woman does counterpart except where stated.

Measure INTRODUCTION

1-2 Wait.

3-4 Step left, touch right to left. Step right, touch left to right. Step apart left, touch right to left, step together right, touch left to right.

A.

1-2 Side, Back, Side, Close Step.

Step to the side left, cross right in back of left, step to the side left, close right to left, step to the side left.

3-4 Repeat action of meas 1-2 RLOD, man starting on right foot.

B.

5-8 Rock, step, pivot, together. Rock, step, pivot, together, turn away.

Man's left hand, woman's right hand joined. Rock back on left, fwd on right (both quick steps) as man steps forward on left foot and lady on right, both pivot. (Lady pivots half turn to her left under man's left arm.) Man pivots to his right. Step in place on right foot. Repeat rock step, pivot, together, rock, steps, pivot, together. Turn away. (The turn away is man turns left and lady turns right. Cts 7 and 8.)

C.

9-12 Open position near hands joined. Walk, walk, turn in 2—Walk back 2 Turn in 2-3. Walk left, right, in LOD and turn in toward partner with left foot to side, right foot behind left to face RLOD, step back on left, Q.Q.S., walk back right, left, turn in toward partner. Right behind left. Step to side to face partner on left, close on right Q.Q.S.

D.

13-16 Rock, step, wrap, step back, rock, step, forward, unwrap, hold. Chug.

(Both hands joined: rock back on left foot, fwd on right Q.Q. Step forward on left foot and wrap girl under left arm (girl makes 1/2 left turn on right foot to face forward with man. Man keeps his left hand high and right hand low around waist on turn. Then both step back on right foot. Rock back on left foot, fwd on right and step fwd on left. (Still in wrap pos) spin girl two quick steps to face pos while stepping in place right, left, step, hold on right foot, push apart and chug, step still on right foot.

E.

17-20 Turn away, side close step turn away, side close step.

(Same as A except a turn away instead of a step behind.

F.

21-24 Rock, step, swing around, rock, step, swing around, turn away.

Rock back on left, fwd on right, step fwd on left and pivot girl half step in place right. Repeat rock, step swing around and then turn away, left, right to face LOD.

24-28 Repeat C.

G.

29-32 Rock, step, change-change, rock, step, change-change, hold and chug.

Dance goes through twice complete and through F—Rock step, swing step, rock step, swing swirl 2-3—chug.

THE MOUNTAIN SQUARE

An Original by "Mac" McKinney, Lombard, Ill.

Record: Windsor 7130, "Mountain Music."

Allemande left your corners and a right hand to your partners

And a grand old right and left hand over hand When you meet your lady you promenade that baby

And listen to that old hillbilly band

Heads you half sashay and it's up and back that way

Right hand star in the center of the set and left hand star that couple you met

You break and chain those ladies and circle four like hades

Go one full turn around upon the floor

Pass right thru to the outside and now you split the outside

Go right and left and form two lines of four

Forward eight and back with you forward again and pass right thru

The inside arch the ends turn thru the door

Star by the right in the center of the set

A left hand star go once around with that couple that you met

You break and chain those ladies and circle four like hades

Go one full turn around upon the floor

Pass thru to the outside and now you split the outside

Go right and left and form two lines of four

Forward eight and back with you forward again and pass right thru

The inside arch the ends turn thru the door

Now you circle four go once around the set

Pass right thru to the outside two and split that couple that you met

Go right and left and home you go and with your partners dos-a-dos

And all eight swing to that hillbilly band.

(Repeat all for side couples and end as follows)

Allemande left your corners and allemande right your partners

And corners now once more a left allemande Swing your pretty ladies, swing 'em all like hades

Allemande left and do a right and left grand It's all the way around until you get back home

And when you get back there you all step up and swing your own

Then you're all thru prancin' then you're all thru dancin'

To music from that old hillbilly band.

PALMOUR PROMENADE

By Harold Palmer, Longview, Texas
As Called by R. B. (Alex) Alexander
Danced to the tune

"Sally Let Your Bangs Hang Down"

The first and third you bow and swing,
And lead right out to the right of the ring,
There you circle half way round,
Pass right through to the opposite two,
Well, you swing her and she'll swing you,
Now swing your own before you're thru,
Star by the right in the middle of the town,
Allemande left when you come down,
And you promenade your partner home,
You promenade, go round the ring,
While the roosters crow and the birdies sing,
Promenade back home and swing.

Repeat performance for two and four.

Four ladies chain across the track,
It's a once and half and the gents star back,
Hurry up boys don't be slow,
It's twice around the ring you go,
Meet your honey for a do-si-do,
A do-si-do and a little more do,
Till the clock on the wall says time to go,
Now one more change and home you go,
You promenade, go round the ring,
While the roosters crow and the birdies sing,
You promenade back home and swing.

Repeat all for complete dance.

Everyone should now have original corner for
their new partner.

Repeat for head couples and twice for sides.

TYROLIAN STAR

Frank Tyrrel, Castro Valley, Calif.

Ladies to the center back to back
Gents run around the old race track
Meet your own with a dopas-o
Partner left and your corner right
Partner left and don't delay
Two and four do a half sashay
Head couples pass thru and around just one
Sides star right and don't you shout
Once around and your lady leads out
To a left hand star with the couple at home
Once around and don't you roam
Back to the center and star across
To a left hand star with the couple across
Once around in the same old lane
Back to the center and two ladies chain
Chain right back in the same old track
And turn your lady just like that
Now a right and left thru just you four
Turn your lady don't get sore
Pass right thru and split the ring
Meet your opposite with a right hand swing
Corners all with a left hand round
Go right and left and form a star
Back up boys but not too far
Shoot that star and there's your own
Give her a little twirl and promenade home.

BREAK

1st and 3rd forward and back
2nd and 4th forward and back
Everybody go forward and back
Everybody do a right and left grand

BREAK

Allemande left, don't let her slip
Go right and left and all eight dip
Left hand swing till I don't know when
Go right and left and dip again
Left hand swing and find your own
And promenade your honey home

THE SEQUIN SKIRT

(Mixer)

By Carlotta Hegemann, San Antonio, Texas
Record: "La Cucaracha," Imperial 1082-B.

Formation: Couples face in circle M's back to
center. He clasps his hands behind him. W
holds skirt. Her footwork is opposite.

PATTERN PART A

Measures

- 1-2 **Left-Step-Step; Right-Step-Step;**
Backward pas de basque. Step diag fwd
L, step R back of L, step L as before. Re-
peat starting R.
- 3-4 **Buzz-Step; and Hold;**
Starting L do one complete left-face turn
using buzz-step (4 cts). Hold (2 cts.).
- 5-8 **Right-Step-Step; Left-Step-Step; Buzz; and
Hold;**
Repeat meas 1-4 starting R.
- 9-16 Repeat Part A. Couples end facing LOD
inside hands joined.

PART B

- 17-18 **Step-Swing; Step-Swing;**
Step L (ct 1) swing R across (ct 2, 3).
Repeat starting R.
- 19-20 **Men Forward, Ladies Whirl;**
M progresses LOD in three steps L, R, L.
Joining inside hands with new partner
he stamps in place three times R, L, R.
As M progresses W holding skirt does
one complete right-face turn in place
R, L, R. Joining inside hands with new
partner she stamps in place three times,
L, R, L.
- 21-24 Repeat Part B three more times.
- 25-28 Repeat Part B three more times.
- 29-32 Repeat Part B three more times.
As couples meet fifth partner, face and
commence Part A.

CARRIBEAN

Original Dance by Mike Michele, Phoenix, Arizona

Western Jubilee Record #813 - Instrumental - (Key "A").

Introduction:

And now you bow to your partner, do a left allemande
Go right and left and then you do a half-sashay
And now you re-sashay, go all the way 'round
Gents star right and turn that opposite Jane
You're gonna star right back for a left hand 'round
Promenade with your little corner maid
Original partner.
And when you get back home you're gonna swing and sway
You're on the Carribean shore to stay.

Figure:

Now one and three to the right, circle half way 'round
And you dive through and form a right hand star
Now turn your corner by the left, and you walk by your pet
Gents walk inside, pass partner by the right shoulder.
Go right and left for a left hand around
Opposite lady.
You're gonna turn back two for a do-pa-so
Turn your partner left and corners right hand 'round
Full turn around.
Turn your own with your left for a two time whirl
Turn partner twice around.
And promenade with your corner girl.
Left hand lady is now new partner.
Down in the Carribean, it's not a dream you're seeing
When you balance and you sashay 'round your own
Pass right shoulders.
And now you sashay 'round your corner, go back and swing your partner
Pass right shoulders.
She's the Carribean girl in your arms.
Do figure twice with head couples and twice with side couples and repeat
Introduction for ending.

REMEMBER —

You need beautiful music for beautiful dancing!
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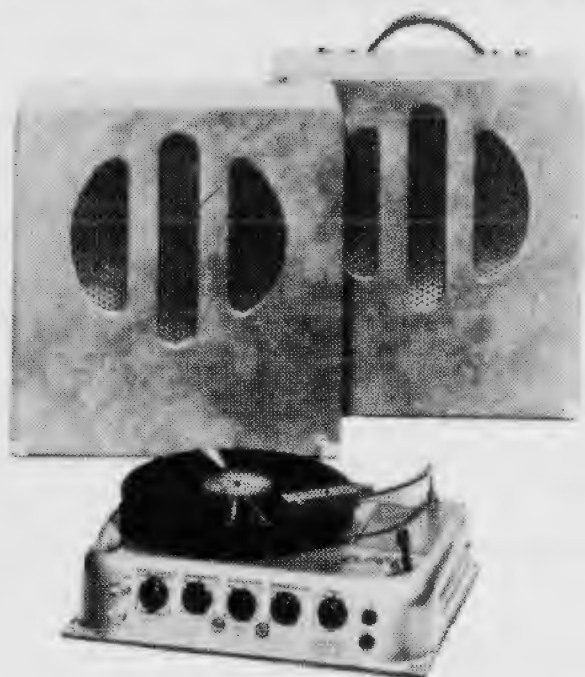
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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I do want to thank you for the excellent article on the Stylists Square Dancers in March issue of Sets in Order. It was quite accurate. We appreciate it. By the way, "Door Prize" for the New Year's Eve party was a gift subscription to Sets in Order.

Herb Suedmeyer
Buffalo, N. Y.

Dear Editor:

It seems the most natural thing in the world to ask S.I.O. for help because your magazine is unchallenged — hereabouts certainly—as the No. 1 "trade" publication for devotees of the bunion balance and the callous call. I'm sure you must have many on your list who got there as we did, through regular subscribers who grew weary of retrieving copies from friends who casually forgot to return them. Best of luck for many, many good issues!

Don Smith
Detroit, Mich.

Dear Editor:

Square dancing is really on the upswing in this new community. We have several beginners' classes and four regular clubs and have room for more. Construction on the Atomic Plant is at a peak again. We live in the trailer court with 1500 trailers. So we have strangers from other states at nearly every dance. But after a couple of squares they aren't strangers any more.

Mrs. James Gore
North Richland, Wash.
(Continued on page 22)



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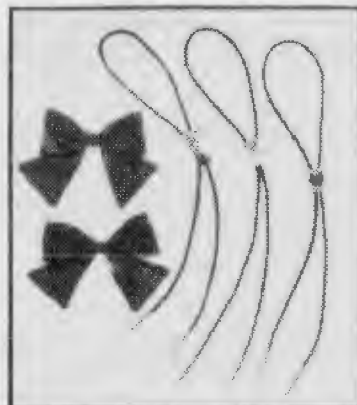
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FROM THE FLOOR - (Continued)

Dear Editor:

Frankly, we never had such a hard time giving something away. (No offense!) We donated a (Sets in Order) subscription to be raffled at a Benefit Square Dance for the Berryessa Mother's Club, who sponsor our Intermediate Group, and we kept drawing—and kept drawing—every new number was already a subscriber—so finally we gave up and asked who didn't already take it, and gave it to the first couple with their hands up. Good indi-

cation, tho', as to how popular you are up this way.

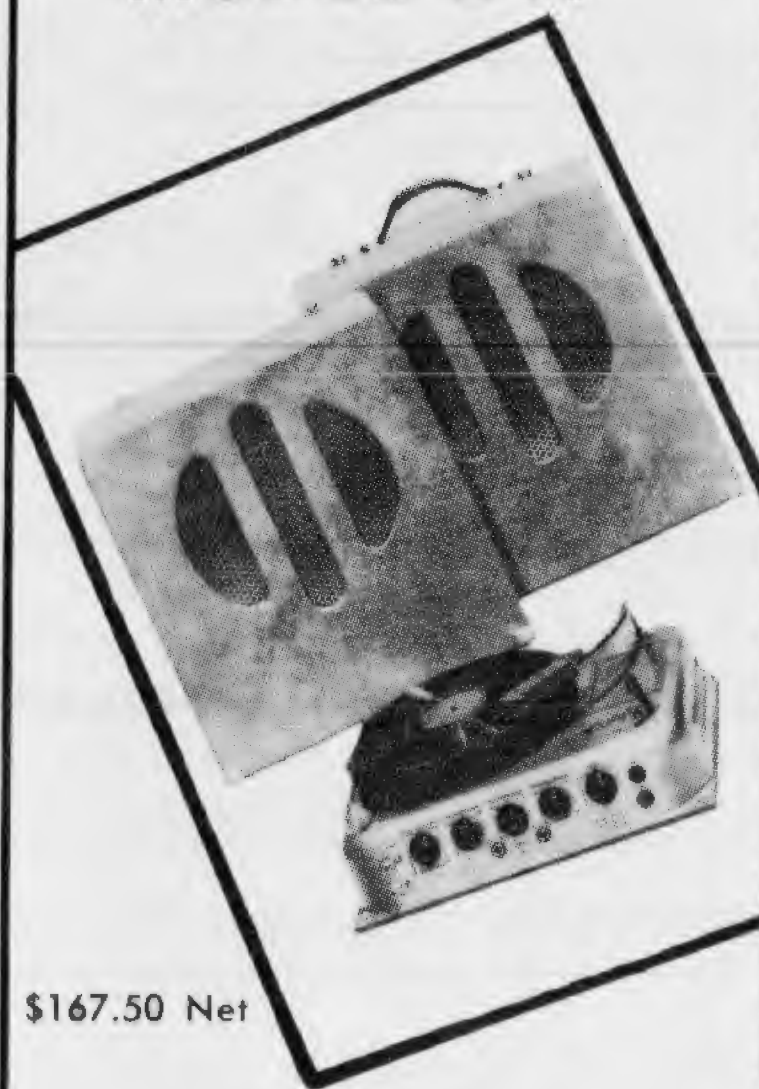
Ken and Gee Clark
San Jose, Calif.

Dear Editor:

We left here January 10, with Lucille and Lewis Russell of Tulare; our first stop was the Square Dance Festival at Tucson, Arizona. We sure enjoyed it . . . what a crowd! At Houston, Texas, we danced with the Circle Eight Club and next morning we were an-

(Continued next page)

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FRED COLLETTE

WRITE FOR CATALOGUE 958

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nounced on the radio as their guests and visitors from California.

We travelled together down the coast to Florida, square dancing to Don Armstrong's calling as well as to Rickey Holden's. We also squared at St. Petersburg and Bradenton, Fla. . . . We were seven weeks en route.

Saw this little sign in a restaurant at Fort Myers—"Ve get too soon old and too late smart" . . .

Pat Cunningham
Miramonte, Calif.

CALENDAR OF SQUARE DANCING EVENTS

- June 4—Free Street Square Dance
Pacific Palisades, Calif.
- June 4-5—Annual Mile Hi Festival & Fiddler Contest, Sr. High Gym, Prescott, Ariz.
- June 5—2nd Annual North Shore Jamboree
New Trier H.S., Winnetka, Ill.
- June 5-6—A-Square-D Catalina Trip
Avalon, Catalina, Calif.
- June 12—Leavenworth Centennial Sq. Dance (Osgood), Leavenworth, Kans.
- June 19—Longhorn Club Square Dance (Warwick), Southmore Jr. High, Pasadena, Tex.
- June 19—2nd Annual Roundup, Bland Park, State Route 200, between Altoona and Tyrone, Pa.
- June 19—"Silver Spurs" Dance, Westchester Co. Center, White Plains, N. Y.
- June 20—4th Dist. A-Sq.-D Summer Jamb. Mayflower Ballroom, Inglewood, Calif.
- June 25-26—Annual State-Wide Festival
Yakima, Wash.
- June 26—Circle 8'ers Jack McKay Dance
Hudson Field, Albany, Ore.
- June 26—Free Jamboree
E. Montebello Park, Calif.
- June 30—Annual Festival, Village Green, West Springfield, Mass.
- July 5—Open Air Sq. Dance, Arlington Coll. Tennis Cts., Arlington, Tex.
- July 19—Christian Co. Fair 4th Ann. Fest.
Taylorville, Ill.
- July 31—South Texas Assn. Summer Dance
T-Head, Corpus Christi, Tex.
- Aug. 6—3rd Annual Festival, Traer, Iowa
- Aug. 14—Baytown Council Round-Up
Humble Comm. House, Baytown, Tex.
- Aug. 21—Penticton Peach Fest. Jamboree
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By Bob Emery, Arcadia, California

THE other day in the hotel lobby in Lindsay, one of the stops on my route, a friend and I were comparing notes on the fact we both have to spend so much time away from home. I had said that I liked the country up there very much and never failed to enjoy my stay, altho' nobody likes to be at home any more than I do. He admitted that actually nothing is wrong with the place, and that his feelings probably were induced by his extreme boredom in the evenings, when he just could not find anything to do.

I told him he should take up square dancing, launched into a considerable sales talk, and I think the seed is planted.

Thinking about it later, it occurred to me that my experiences are a pretty good testimonial for this grand pastime, and as such, might be interesting to some of the readers of *Sets in Order*.

For instance, the first Tuesday evening of my stay I drove over to Delano for a most pleasant session of dancing and calling with old friend Frank Celli's group at the high school. I have been visiting them for at least a couple of years and each time I go there now, it's like a homecoming.

I have since been to Bakersfield to Celli's River Reelers. While there, Carl Hazlett came in and did a brisk few minutes' business selling *Sets in Order*. Happily, he stayed long enough to call a couple. Jack Redstone, a club member who renders singing calls like a professional, but whose amateur status is, I believe, unsullied, gave us some fine calls. By the time I had called several of my favorites, you can see that Celli took it pretty easy. Nobody deserves it more, tho'. Frank has made a big contribution to the square dancing in this area.

Another day, finishing my work near Lemon Cove, I drove up to Three Rivers and called on Hunter and Jeri Crosby. Their charming home is situated on what must surely be one of the most beautiful homesites in the state. From the enormous windows in their living room they survey a curving expanse of the Kaweah River, framed on the sides and back

(Continued next page)



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TRAVELING SALESMEN - (Continued)

by the Sierras. This I want to see again.

Altho' I had not seen the Crosbys in many months they greeted me in the true square dance manner and invited me to Crosby Squares that night at the Farmersville Grange Hall. I had such a good time I went the following Thursday to their group at College of the Sequoias in Visalia.

On Saturday afternoon I drove to California Hot Springs to Gordon and Martha Lundeen's Lost Valley Ranch. Visiting them I found Bakersfield square dancers Red and Louise

Calderwood, Red having just caught his limit of trout nearby. They invited me to visit their club in Bakersfield.

After helping Gordon with some of his ranch chores, I accompanied the Lundeens to their First Saturday dance at Farmersville.

The only trouble with all of this is that I have no time to look up a number of other old friends who are not square dancers. So, whereas this started out as a plug for square dancing as an ideal diversion for men whose business takes them away from home, what I advocate is square dancing for everybody!

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Indiana

When Gene and Al Hare moved from Mancos, Colo., to Wolcott, Indiana, last October, they missed their square dance club activities very much, so they got busy and formed a club with an interested group in their new home. They are the Jeans and Calicos who dance at Gilboa School, south of Remington. Al Hare is Prez, with Mavis Bell, Neal Atkinson, Harry Shepherd, Howard Bell, Lee Girtz, and Ivan Reel serving with him. The club is growing rapidly and is now the proud owner

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Ted Sannella, of Revere, Mass., not only graduates from college on June 3 but will be married on June 10 to Jean Davis, also an avid dancer and member of a dancing family from Wellesley, Mass. Chalk up another square dance romance! Best wishes to the happy dancing couple.

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SUPPLEMENTARY LIST OF SUMMER SQUARE DANCE CAMPS

- June 20-27—American Squares Summer School
Westtown School, Westtown, Pa.
- July 11-18—American Squares Summer School
N.Y. State Teachers' College, Buffalo, N. Y.
- July 19-24—Dixie Folk and Sq. Dance Inst.
Emory Univ., near Atlanta, Ga.
- Aug. 15-22—7th Ann. Rocky Mountain Folk
Dance Camp, Lighted Lantern, Lookout
Mountain, Golden, Colo.
- Aug. 23-29—4th Ann. Summer Square and
Round Inst. (M. Smiths), College Sta., Tex.

HOLDENS TO DELAWARE

Rickey Holden, the "Texas Whirlwind" has called his final square as a Texas resident. After 6 years of calling and teaching in San Antonio and thruout South and West Texas, Rickey and Marti are moving home base to Arden, Delaware.

With the Holdens move their two time-consuming children: Lesley, aged 2 yrs., 3 mos., and American Squares Magazine, aged 9 going on 10. The transfer of both children is expected to be accomplished without change in publication schedule of either. New address: 2117 Meadow Lane, Arden, Wilmington 3, Delaware.

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NEW RECORDS

scheduled for release this month:

WITH CALLS

- Catchy Breaks, Joe Hall calling
Aqua 104
- Gal From Tennessee, Joe Hall calling
Aqua 103
- Smoke on the Water/Lady of Spain
Pancho Baird calling—Jub. 598
- Lady of Spain, Pancho Baird calling
Jub. 596 (flip side no calls)
- Smoke on the Water, Pancho Baird calling
Jub. 597 (flip side no calls)
- Y'All Come/Sailing Down the Old Green
River, 'Jonesy' Jones calling, Mac 702

WITHOUT CALLS

- Catchy Breaks, Aqua 104
- Gal from Tennessee, Aqua 103
- Georgia Railroad/Ragtime Annie
SIO 2061/62
- Lady of Spain, Jub. 597
- Smoke on the Water, Jub. 596

Smoke on the Water/Lady of Spain
Jub. 816

Y'All Come/Sailing Down the Old Green
River, Mac 703

ROUND DANCES

Beautiful Doll Mixer/Waltz of the River
Seine, Mac 700

Country Two-Step/Lazy Two-Step
Mac 701

Mexicali Rose/Wrangler's Two-Step
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Presenting the six-year-old Park Ridge, Ill., Square Dance Club, whose caller is Russ Miller. This group has a membership of 70 couples and meets twice a month. Russ started his first class about 6 years ago; there are now five groups dancing regularly in Park Ridge, with about 150 couples active, and new classes starting.



At the First Annual Scoutoree, Fort Knox, Ky., nearly 700 Scouts from one unit were gathered together. The Senior Girl Scouts and the Explorers, to have something different for their part of the program, worked up a square dance exhibition—using spinning wheel, ocean roll, etc. In the picture you see the heads of some of the 75-piece Scout Band, and the two sets of Senior Scouts on stage.

Photo by Edison H. Thomas



March 6, 1954, was a notable day for Mobile, Ala. It snowed for the first time in 55 years; the Mobile Squares and the YWCA presented the First Annual Azalea Trail Festival; and "Miss America 1954" came to town. In the picture you see Manning Smith, M.C. for the square dancing; Evelyn Margaret Ay, "Miss America"; Laurie Winter, Pres., Mobile Squares; and Fred Holder, Pres., Azalea Trail, Inc.

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AQUA RECORD No. 104—

New Release for More Advanced Dancers

"CATCHY BREAKS" with call by Joe Hall

Original Call by Joe Hall of Seattle

Hoedown—"CACKLING HEN"

Reverse side: Same music, no call, Key of A

A N D

AQUA RECORD No. 101—

Hoedown—"EVERGREEN BREAKDOWN"

Square—"AQUA BARN SPIN"

Original Sq. by Virgil Faulconer of Seattle

Reverse side: Same music, no call, Key of G

AQUA RECORD No. 102—

"GOING HOME TO JULIE"

Original Singing Call by Joe Hall

Reverse side: Same music, no call, Key of A

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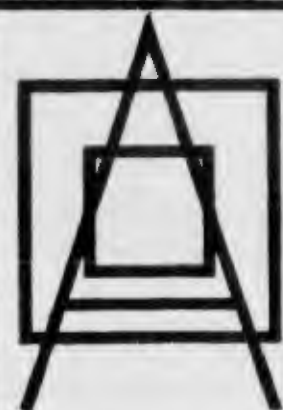
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"DIPLOMA-TIC" POEM

(The following acted as a diploma for a recently graduated square dance class of Lyle and Margaret Leatherman, Oshkosh, Wis. Margaret is the author.)

When you answered the call to "Take a Little Peek"

'Twas fun and good fellowship that you each did seek.

You sought new friendships, and the renewal of old,

With a wish to be part of the Square Dance fold.

But oh, what a shock you had that first night—
 To learn that your left hand was sometimes your right!

To learn that "odd couple" didn't mean you looked funny,

And to know that a "balance" didn't refer to money!

You traveled "Down South" with the "Arkansas Traveler."

You turned "Mr. Shean" and sashayed "Mr. Gallagher."

You swung "Down Yonder" with "Cindy" and gave her a twirl,

And then promenaded home with an "Old Fashioned Girl."

You learned that to be a good dancer and be on the ball,

You simply must learn to listen to the call.
 You do-sa-do-ed around corners, and see-sawed with your pet

And learned not to be "caller" for all in your set!

The fun has been ours, your friendships we treasure—

To be with you all has been a real pleasure!
 You're Beginners no longer—your efforts have won—

You're a **SQUARE DANCER** now — Happy Dancing and Fun!

AUSTRALIAN SQUARE DANCE VACATION

Durward and Verona Lockett, with their two daughters, Exie and Lorna, of San Bruno, Calif., visited Sydney, Australia, on their vacation recently and on their second night found a square dance at Lidcombe, a Sydney suburb. From that time they danced every night, sometimes until 2 A.M.!

With square dancing the key to a good time anywhere, the Locketts found that it was

(Continued next page)



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(Continued from Page 32)

being done with real enthusiasm by the folks "down under." The Australians frown on "sloppy" dancing, put emphasis on style. They had not been introduced to rounds, or to the Grand Square, so the Locketts passed along some information, teaching Blue Pacific, Little Girl Dressed in Blue, and Isle of Capri.

The Australian National Square Dance Club edits a fortnightly newspaper called Circle Right which will be glad to receive square dance items.

SQUARE DANCE PROGRESS IN GERMANY

After a year with the fine group of square dancers, the Buckaroos, in Baumholder, Germany, Col. B. S. (Bugs) Cairns, has moved to Frankfurt, Germany, and new duties with V Corps Headquarters. Here he found enthusiastic dancers who were not dancing so that situation was improved right away. The first dance, with six squares, was held in January and the folks have been dancing every other Thursday since. Now there are eight squares and three callers; Major "Cap" Beimfor, Col. E. E. Van Dervort, and Cairns.

MAC GREGOR RECORDS

ROUND DANCES

NO. 700—"BEAUTIFUL DOLL MIXER"
"WALTZ OF THE RIVER SEINE"

NO. 701—"COUNTRY TWO-STEP"
"LAZY TWO-STEP"

Music by Frankie Messina and The Mavericks

SQUARE DANCES

NO. 702—"Y'ALL COME"
"SAILING DOWN THE OLD GREEN RIVER"
Called by Fenton "Jonesy" Jones
Music by Frankie Messina and The Mavericks

NO. 703—SAME AS NO. 702 — Without Call

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SKATER'S DELIGHT WALTZ

By Art and Metha Gibbs, Portland Oregon

Record: Any good, evenly phrased "Skater's Waltz," Western Jubilee 719 — Shaw 1-101.

Position: Facing, both hands joined, M's back to center.

Footwork: Opposite throughout. Directions for M.

Measures

1-4 Canter: Step, —, Close; Step, Pivot, Back-to-Back; Step, —, Close; Step, Hold, —;

In canter rhythm, step to side in LOD on L ft, hold ct 2, close R to L on ct 3. Step again on L to side in LOD and dropping M's L, W's R hands, swing other hands fwd and pivot $\frac{1}{2}$ L face (W R face) to a back-to-back pos. Another canter step in LOD: Step R to side in LOD, hold for ct 2, close L to R on ct 3. Step again R to side in LOD and hold on cts 2 and 3.

5-8 Reverse: Step, —, Close; Step, Pivot, Face; Step, —, Close; Step, Hold, —; Changing handholds to M's L and W's R, move in RLOD. Step L to side in RLOD, hold ct 2, close R to L on ct 3. Step L to side in RLOD and swinging hands down and back, pivot $\frac{1}{2}$ L to face partner. Rejoin other hands, step R to side in RLOD, hold ct 2, close L to R on ct 3. Step again R to side in RLOD and M pivots $\frac{1}{4}$ R on R to put his back to LOD as he places his R hand on W's back and leads her into closed pos in front of him.

9-16 Waltz: 1; 2; 3; 4, and, Face;

With M starting bwd on L ft (W fwd between M's ft on her R ft), do 4 waltz steps for 2 CW turns progressing in LOD. In some parts of the country, the M twirls the W R face under his L arm on the 4th waltz.) End in facing pos, both hands joined, M's back to center.

13-16 Step, Swing, —; Step, Swing, —; Turn Away, 2, 3; 4, 5, 6;

Step L to side in LOD, swing R across in front. Step R to side in RLOD, swing L across. Release handholds and in the Mixer version, partners turn away in individual or solo turns, M to L and W to R with M moving back to W behind in 6 walking steps or 2 waltz steps as W moves ahead in LOD to new M. As a couple dance, meas 15-16 are solo waltzes turning away from partner and both progressing in LOD to resume facing pos with same partner and repeat from beginning.

The Southern California Round Dance Teachers' Association has chosen "Waltz-time," by Julie and Bert Passerello of Long Beach, California, as Dance of the Month. This was printed in the April, 1954, issue of Sets in Order.

LONGHORN

Singing Calls —

102—BONAPARTE'S RETREAT—Caller, Red Warrick
BONAPARTE'S RETREAT (Key of Bb)

104—OPEN UP YOUR HEART—Caller, Red Warrick
OPEN UP YOUR HEART (Key of Eb)

105—Y'ALL COME—Caller, Ross Carney
Y'ALL COME (Key of Bb)

1006—THE STARS—Caller, Lester Woytek
THE STARS (Key of G)

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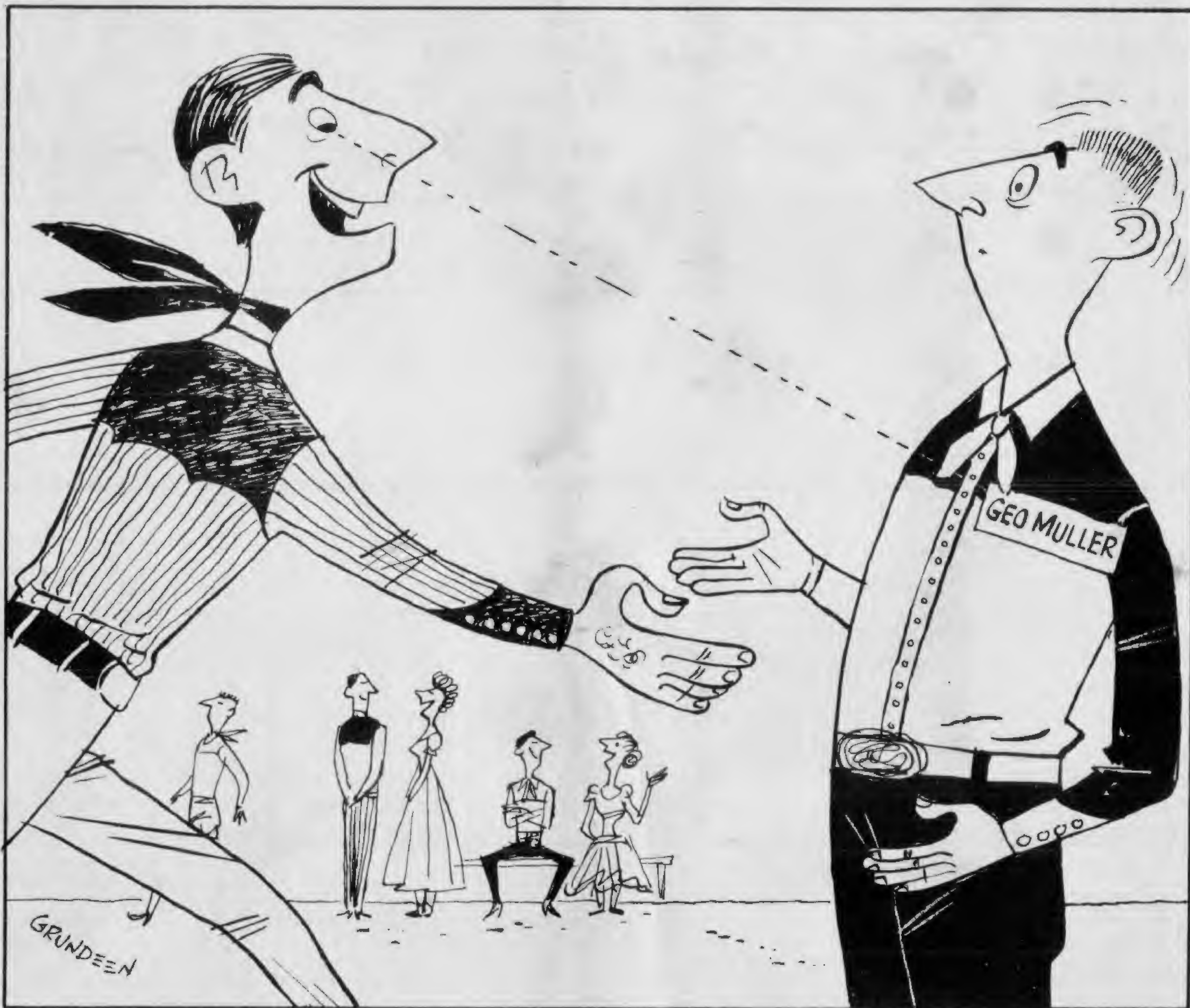
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"Well . . . Well . . . Er . . . If it isn't . . . Er . . . Er Joe . . . Er Joe Miller . . . Good old Joe Miller . . . Didn't recognize you without my glasses . . ."



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